



SONATEN
UND
KLAVIER-STÜCKE

SONATES ET MORCEAUX DE PIANO. SONATES AND PIANO PIECES.

VON

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REVIDIERT UND
MIT FINGERSATZ VERSEHEN

VON

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Vorwort.

Viele junge Clavierspieler sehen in dem Gebrauche des Pedals nur ein Mittel, um das Spiel zu verstärken oder abzuschwächen, während die Erfahrung lehrt, dass erst dessen richtige Anwendung dem Spiele Reiz und Poesie verleiht. Ich halte es daher für zweckmässig, zur Belehrung der Schüler in diesem Vorworte mit wenigen Worten die Erwägungen anzudeuten, auf welche die Pedalbezeichnungen des vorliegenden Werkes gegründet sind.

Das linke Pedal (Verschiebung) kann das Spiel abschwächen oder dessen Klangfarbe verändern, je nachdem, ob die Hämmer sich den Saiten nähern, ob sich eine Filzplatte einschiebt oder die Hämmer sich parallel zur Claviatur verschieben. Durch diesen Unterschied wird der Gebrauch des linken Pedals oft dem Belieben des Einzelnen anheimgestellt, während dies beim rechten (grossen) Pedal nicht der Fall ist. Mit letzterem will ich mich eingehender beschäftigen.

Das rechte Pedal kann, je nach den einzelnen Fällen, harmonischen oder melodischen Zwecken dienen. Es ist ein harmonisches Mittel, wenn man eine dem Aushalten der Töne in der Orchestermusik ähnliche Wirkung erzielen will, wiesiedortdenBlasinstrumenten und manchmal dem Quartett übertragen wird. Auf dem Clavier, das ein Orchester im Kleinen ist, erreicht man diesen Effect durch das Hinzunehmen des rechten Pedals, allein dasselbe muss bei den Accordwechseln, besonders häufig übrigens bei den Fortissimi, erneuert oder aufgehoben werden. Die tiefen Noten, welche die Finger nicht zu halten im Stande sind,

Préface.

Beaucoup de jeunes pianistes ne voient dans l'usage de la pédale qu'un moyen de force ou de douceur, tandis que l'expérience démontre que c'est le bon emploi de cet organe qui communique au jeu le charme et la poésie. J'ai donc cru bien faire, pour l'édification des élèves, d'indiquer succinctement dans cette préface les considérations sur lesquelles sont basées les indications de pédale du présent volume.

La petite pédale peut adoucir le jeu ou en modifier le timbre selon que les marteaux se rapprochent des cordes, qu'un feutre s'interpose ou que les marteaux se déplacent parallèlement au clavier. Cette distinction rend l'emploi de la petite pédale souvent facultatif tandis qu'il n'en va pas de même pour la grande pédale; c'est de celle-ci que je m'occupe plus particulièrement.

La grande pédale peut être envisagée (selon les cas) comme un moyen harmonique ou mélodique. Il est harmonique lorsqu'on veut obtenir un effet semblable aux tenues orchestrales confiées aux instruments à vent et parfois au quatuor. Sur le piano (orchestre en miniature), on obtient cet effet par l'adjonction de la grande pédale, mais il est nécessaire d'en renouveler ou d'en suspendre la mise aux changements d'harmonie, fréquemment sur les temps forts par parenthèse. Les notes profondes que

Preface.

Many young piano players consider the pedals only a means for making their playing louder or softer. But experience shows that it is the use of the pedals which lends poetry and grace to one's playing. Consequently I consider it advisable to explain to the pupil in a few words the principles on which the signs for the use of the pedals have been applied in this work.

The left, or soft pedal can either soften the tone, or give it another colour according to whether in the instrument in use it brings the hammers nearer to the strings, whether a piece of felt is introduced between the hammers and the strings, or whether the hammers are shifted parallel to the keyboard. In consequence of this difference the use of this pedal is often left to the discretion of the player. With the right, or loud pedal that is not the case. Concerning it I will enter more into detail.

In some cases the right pedal can be used for harmonic purposes, in others for melodic ones. It is a harmonic means when it is desired to produce an effects like that of holding notes in orchestral music, as is there sometimes done by the wind instruments and sometimes by the quartet. On the piano, which is a miniature orchestra, this effect is obtained by putting down the right pedal; when the chords change, but particularly in fortissimo passages, it must be let go and then put down again, or not, according to circumstances. Bass notes, which the player cannot hold because his hand must move up the keyboard, can

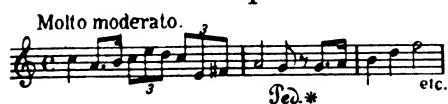
können durch das Pedal verlängert werden; bisweilen bei kurzen Noten angewendet, muss es schnell genommen und ausgelassen werden.

Die Clavicymbeln besaßen keine Pedale; daher weisen die Musikstücke der Meister aus der den Fortepianos vorangehenden Epoche keinerlei diesbezügliche Angaben auf. Das Aushalten des Tones geschah durch die Finger, und die Notenschrift deutet darauf hin.

Der melodische Gebrauch des Pedals soll die Härte des Spieles in den Endnoten beseitigen, ohne dass hierbei die Phrasierung ausseracht gelassen werden dürfte.

Ich kann diesen Punkt nicht stark genug betonen; die Sänger werden dieser Vorschrift gerecht, indem sie sich ausgehaltener Töne bedienen.

Hier ein Beispiel dafür:



Je nachdem, ob ein melodischer oder rhythmischer Effect erzielt werden soll, hat man mehr oder weniger Pedal zu nehmen oder aber ganz davon abzusehen.

Wenn die Hand in einem sehr gebundenen Tonsatz ihre Lage verändert, so kann das Pedal auch die sich daraus ergebende Uncorrectheit ausgleichen.

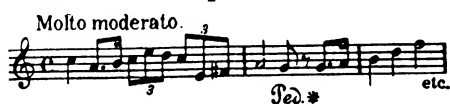
Beispiele: (Nr. 1 ohne Verschiebung, Nr. 2 mit Verschiebung.)



(Hier wechselt die linke Hand.)

les doigts ne peuvent soutenir, pourront être prolongées par la pédale; celle-ci employée parfois sur les notes brèves, devra être mise et enlevée avec rapidité. Les anciens clavecins ne possédaient point de pédales, aussi la musique des maîtres de l'époque qui a précédé les Fortés, est-elle dépourvue de toute indication; la tenue du son s'obtenait par les doigts et l'écriture musicale en porte la trace. L'emploi mélodique de la pédale a pour résultat de faire disparaître la sécheresse du jeu dans les notes terminales, tout en respectant la ponctuation.

Je ne saurais trop insister sur ce point; les chanteurs mettent en pratique ce précepte au moyen des sons filés. En voici un exemple:



Selon l'effet à obtenir (mélodique ou rythmique) on mettra plus ou moins de pédale, ou bien même on s'en abstiendra.

Lorsque la main se déplace dans une phrase très liée, la pédale peut également corriger le défaut qui en résulte. Exemples (No. 1 sans déplacement, No. 2 avec déplacement.)



(Ici la main gauche change de registre.)

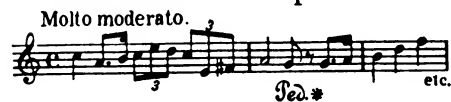
be prolonged by means of the pedal; at times in the case of short notes it must be let go and then quickly put down again.

The old pianos had no pedals, and so the works of the composers of those times preceding to the Fortepianos have no indications for the use of the pedal. The fingers held down the keys the full value of the notes exactly as indicated in the printed music.

The melodic use of the pedal is intended to soften down the hardness of the outer tones without, however, disregarding the phrasing.

I cannot sufficiently insist on this point. Singers follow this rule by using long held notes.

Here is an example:



Here the pedal must be used more or less according to whether it is desired to produce a melodic or a harmonic effect.

When the hand changes its position in very legato movements the pedal can prevent incorrectnesses, which otherwise would arise.

Example: (Nr. 1 without the soft pedal, Nr. 2 with it.)



(Here the left hand shifts.)

Bei dicht aneinander gereihten Accorden ist es oft nöthig, das Pedal zu nehmen, und zwar nicht bei den Accorden selbst, sondern unmittelbar nach ihrem Anschlag. Auf diese Weise ist das falsche Nachklingen nicht zu befürchten. Zugleich sei erwähnt, dass der gewöhnlichste Fehler nicht sowohl in der zu häufigen Anwendung des Pedals als vielmehr darin besteht, dass es nicht oft genug aufgehoben wird.

Drei Klippen sind zu vermeiden: Die Verworrenheit, die Härte und die Eintönigkeit des Spiels.

Zum Schlusse rathe ich den Schülern, sich an Selbstbeurtheilung zu gewöhnen, indem sie das Pedal auf verschiedene Arten anwenden und diese untereinander vergleichen; oft werden sie dabei mehrere gute oder wenigstens annehmbare finden*), wogegen es ihnen schwerer fallen dürfte, sich vor den schlechten zu bewahren. Sie werden bald bemerken, dass der Gebrauch des Pedals zuweilen, je nach dem Instrumente, das man spielt, abgeändert werden kann; sie werden auch lernen, dass es hiefür keine absolut feststehenden Gesetze gibt, und dass man sich am besten von dem Bestreben leiten lässt, den Geschmack mit den Regeln in völlige Uebereinstimmung zu bringen.

C. de Beriot,

Professor am Pariser
Conservatorium.

*) Das Gefühl für Orchestermusik trägt ausserordentlich zum verständigen Gebrauche des rechten Pedals bei. Das Aushalten der Accorde bleibt bisweilen dem Gutdünken des Einzelnen überlassen; ebenso verhält es sich mit dem Hinzunehmen des Pedals, welches die Gruppe der Blasinstrumente in ihrer Rolle als harmonische Stütze vertritt.

Dans les harmonies serrées il est souvent nécessaire de mettre la pédale, non pas sur les accords mêmes, mais immédiatement après leur attaque; on n'a pas à craindre ainsi les fausses vibrations. Il est bon de remarquer que le défaut le plus commun est moins de mettre trop de pédale que de ne pas l'enlever assez souvent.

Enfin, il faut éviter trois écueils: la confusion, la sécheresse et la monotonie.

Pour conclure, je conseille aux élèves de s'exercer à devenir leurs propres juges en employant la pédale de diverses manières et les comparant entr'elles; souvent ils pourront en trouver plusieurs bonnes ou tout au moins admissibles), mais il leur sera moins facile peut-être de se garder des mauvaises; ils verront que l'emploi de la pédale peut-être parfois modifié en raison de l'instrument que l'on joue; ils apprendront aussi qu'il n'y a rien d'absolu et que la meilleure façon de se guider est d'établir un bon accord entre le goût et les préceptes.*

C. de Beriot,

professeur au Conservatoire
de Paris.

*) Le sentiment de l'orchestre fait admirablement bien comprendre l'emploi judicieux de la grande pédale. Les tenues de l'harmonie sont parfois facultatives, il en est de même de l'adjonction de la grande pédale représentant le groupe des instruments à vent dans leur rôle de soutien harmonique.

When several chords follow immediately one after the other, it is often necessary to use the pedal, but not till just after the chord has been struck. If it be put down after the chord has been struck, there is no fear of running the sound of the chords one into the other. The commonest mistake is not the too frequent use of the pedal, but the omission to let it go at the right place.

There are three dangers specially to be avoided: indistinctness, hardness, monotony.

In conclusion I would advise the learner to accustom himself to rely on his own judgement. Let him use the pedal in different ways, and compare with each other the effects produced. Often he will find several more or less good ones*), but all possible; he will, however, find it more difficult to avoid the really bad. He will soon discover that the pedal must be used differently according to the instrument he is playing on; he will also learn that there are no fixed laws in this matter, and that the best thing is to try and bring his taste into harmony with the rules.

C. de Beriot,

Professor at the Paris
Conservatoire.

*) The taste for orchestral music greatly assist the intelligent use of the pedal. Sometimes the holding out of the notes is left to the player's discretion; just so is it with the employment of the pedal, which in its capacity as a harmonic support plays the same part as do the wind instruments in the orchestra.

CAPRICE.

3

Nº I.

Allegro con fuoco.

Op. 49.

J. N. Hummel.
(1778-1837)

rfz *ff* *m.g.*

Adagio, ma non troppo.

f *p* *f* *p*

con anima

f

p *p* *p*

f *p* *f* *p*

dolente *pp*

U. E. 93.

This page of a musical score contains eight systems of music for a piano piece. The notation is complex, featuring a variety of piano and right-hand passages. The key signature is B-flat major (two flats). The score includes numerous dynamic markings such as *pp*, *f*, *p*, *mf*, *cresc.*, *sosten.*, *p*, *sf*, and *f*. Articulation marks like *tr* (trill) and *pp* (pianissimo) are also present. The score is heavily annotated with fingerings (numbers 1-5) and breath marks (asterisks). The piece concludes with a final measure marked *p* (piano).

This page of musical notation consists of seven systems of staves. The first system shows a piano introduction with a treble staff containing chords and a bass staff with a rhythmic pattern, marked with a *p* dynamic. The second system features a treble staff with a complex melodic line including triplets and sixteenth notes, and a bass staff with a simple accompaniment, marked with *sf* and *p* dynamics. The third system continues the melodic development in the treble staff with various articulations and a steady accompaniment in the bass, marked with *f* and *sf* dynamics. The fourth system shows a more active bass staff with a melodic line, while the treble staff provides harmonic support, marked with *p* and *ff* dynamics. The fifth system features a treble staff with a melodic line and a bass staff with a simple accompaniment, marked with *fz* and *dimin.* dynamics. The sixth system shows a treble staff with a melodic line and a bass staff with a simple accompaniment, marked with *pp* dynamics. The seventh system continues the melodic development in the treble staff and the accompaniment in the bass, marked with *fz* and *dimin.* dynamics.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as rests and dynamic markings like *pp* (pianissimo). The lyrics "The Rose Tree" are written below the vocal line. The score ends with a double bar line and a repeat sign.

Allegretto scherzando.

Allegretto scherzando.

p

Tea * Tea * Tea *

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *p*. There are also performance instructions like 'tr' (trill) and 'pizz' (pizzicato). The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature is three sharps (F#, C#, G#). The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. There are also some markings below the staff, including 'Ped' and '*'.

Musical score for "The Merry Widow" (No. 10). The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes fingerings (1-5) and articulation marks. The vocal line includes a crescendo marking. The score is divided into two systems.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three sharps (F#, C#, G#). The piece includes various musical markings such as dynamics (*mf*, *p*, *fz*, *cresc.*, *decresc.*), articulation (*sempre legato*), and fingerings (numbers 1-5). The notation includes complex passages with slurs, ties, and ornaments. The piece concludes with a final system featuring a *decresc.* marking and a *p* dynamic.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff (treble and bass clefs). The key signature is D major, indicated by two sharps (F# and C#). The music features a variety of dynamics and articulations:

- System 1:** Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and mezzo-forte (*mf*) section. Fingerings are indicated by numbers 1-5.
- System 2:** Includes a fortissimo (*fz*) section with a *calando* (diminuendo) marking, followed by a piano (*p*) section.
- System 3:** Features a piano (*p*) section with a *simile* (similar) marking, indicating a continuation of the previous texture.
- System 4:** Continues the piano (*p*) section with *simile* markings and includes a fortissimo (*f*) section.
- System 5:** Shows a piano (*p*) section followed by a mezzo-forte (*mf*) section.
- System 6:** Includes a piano (*p*) section with a crescendo (*cresc.*) and a decrescendo (*dim.*) section.
- System 7:** Continues the piano (*p*) section with *simili* markings.

The notation includes numerous slurs, accents, and fingerings (numbers 1-5) to guide the performer. The piece concludes with a final cadence in the seventh system.

U. E. 98.

scen - do

mf *fz* *f* *p*

f *fz* *fz* *fz* *fz*

p *f* *p* *fz* *fz*

p *fz* *fz* *fz* *fz*

p *fz* *fz* *fz* *fz*

ff *p* *p* *mf* *f*

pp *p* *mf* *f*

p *ritard.*

U. E. 93.

Adagio.

Adagio section, measures 1-20. The score is written for piano in 3/8 time. It features a complex melodic line in the right hand with many slurs and fingerings, and a more rhythmic accompaniment in the left hand. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *pp* (pianissimo). The section ends with a *calando* (diminuendo) marking.

Allegro vivace.

Allegro vivace section, measures 21-30. The tempo changes to 3/8 time. The right hand plays a rapid, flowing melody with many slurs and fingerings, while the left hand provides a steady accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The section concludes with a *p* (piano) dynamic.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The music is written in a key with one flat (B-flat) and includes various musical notations such as notes, rests, slurs, and fingerings.

System 1: Features a series of sixteenth-note runs in the treble staff, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *sf* (sforzando) and *f* (forte). Fingerings are indicated by numbers 1 through 4.

System 2: Continues the melodic development with more complex phrasing. The bass staff has a more active role with moving lines. Dynamics include *f* and *sf*. There are some markings that look like "Tea" or "Tea *" in the bass staff.

System 3: Includes a section marked *rfz* (ritardando forzando) and *p* (piano). The treble staff has a melodic line with slurs, while the bass staff has a more rhythmic accompaniment. Dynamics include *p* and *cresc.* (crescendo). There are many "Tea *" markings in the bass staff.

System 4: Features a section marked *p* (piano). The treble staff has a melodic line with slurs, and the bass staff has a more rhythmic accompaniment. Dynamics include *p*. There are "Tea *" markings in the bass staff.

System 5: Includes a section marked *rfz* (ritardando forzando) and *sf* (sforzando). The treble staff has a melodic line with slurs, and the bass staff has a more rhythmic accompaniment. Dynamics include *sf*. There are "Tea *" markings in the bass staff.

System 6: Features a section marked *p* (piano) and *mf* (mezzo-forte). The treble staff has a melodic line with slurs, and the bass staff has a more rhythmic accompaniment. Dynamics include *p* and *mf*. There are "Tea *" markings in the bass staff.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat). The piece includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Dynamics include *f* (forte), *p* (piano), *sf* (sforzando), and *ff* (fortissimo). Performance markings include *ped.* (pedal), *cresc.* (crescendo), and asterisks (*). Fingerings are indicated by numbers 1 through 5. The piece concludes with a final cadence marked by a double bar line and a fermata.

U. E. 93.